

# FERNANDO SOR

## The New Complete Works for guitar

Re-engraved in eleven volumes  
Edited by Brian Jeffery

VOLUME 5  
Guitar solos: Opus numbers 33 to 43



TECLA 1205



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SECOND PRINTING

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TECLA



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## NOTE TO THIS SECOND PRINTING (2004)

This new second printing incorporates corrections to the first printing (2001). For details please see the note in Volume 1.

# NOTES ON THE PIECES

## OPUS 33. TROIS PIÈCES DE SOCIÉTÉ

With op. 33 a new genre enters Sor's work, one which he had not used before, and one which, indeed, is still seldom approached by guitarists playing Sor's music: the *Pièce de Société*. In Sor's hands, this is an extended piece in two movements: and here, in op. 33, to the lyricism of the shorter pieces is added the stature of sonatas.

The first is a *Moderato cantabile* followed by a catchy *Allegretto*, a kind of rondo; the second an *Andante* followed by a waltz; and the third breaks new ground in its combination of forms, being a *Sicilienne* followed by a March with a trio entirely in harmonics. In each of the three pairs it is made very clear that the first movement leads straight into the second, without a break.

The dedicatee of op. 33 was Athenaïs Paulian, who was very much a part of the guitar world at that time. Aguado dedicated his *Huit petites pièces*, op. 3, to her in 1827; her brother Eugène Paulian was also a composer for the guitar, who dedicated his op. 2, *Variations on "Gentil housard"*, to Sophie Vautrin, who was later to become Madame François de Fossa; and she herself composed several works for the guitar.

First published in Paris in 1828.

Another set of three *Pièces de Société* is Sor's op. 36 (also included in this present edition).

\* \* \* \* \*

In No. 1, in the *Allegretto* which is a rondo, small details are different at the repetitions. They have been left in place here, but players should feel free to alter them (that is, to play them without the small differences) if they wish.

No. 2: the repeat mark at the end of the first section (bar 8) is editorial.

No. 2, *Andante*, bar 68, first note: the harmonic is very clearly printed as a 3 on the fourth string in the original edition, but that appears to be a mistake. I have guessed that the 3 was an error for 5 and have altered it accordingly. Another possibility is that it was the third fret which was intended but on the fifth string not the fourth.

## OPUS 35. 24 VERY EASY EXERCISES

With his op. 31, Sor had already composed instructional pieces which were a good deal easier than his previous studies in op. 6 and op. 29. He had given the title "*Leçons*" to those easier pieces. However, it seems that these were not easy enough, for a preface to op. 35 says that certain people had said to him that they required too rapid a progress and aimed too high. Therefore he composed his op. 35, a set of extraordinarily easy pieces for beginners, which he called not studies, and not lessons, but "*Exercices*". The original title was *Vingt quatre exercices très faciles et soigneusement doigtés* (24 very easy exercises, carefully fingered). See the notes to op. 31.

A preface to op. 35 in the original edition reads as follows:

Plusieurs personnes ont trouvé que mes vingt-quatre leçons pour les commençants exigeaient des progrès un peu trop rapides, et qu'elles étaient disposées de manière à mettre l'écopier à même d'acquérir un grand talent; que cette disposition n'était point celle qui convient à ceux qui ne visent qu'à devenir d'une force médiocre, et qui ne pouvant donner une grande assiduité à l'étude se contentent de pouvoir s'accompagner et de jouer quelques morceaux agréables sans qu'ils soient d'une grande difficulté. La justesse de ces observations m'a décidé à composer ces Exercices qui peuvent suffire à donner la facilité nécessaire pour s'accompagner et mettre l'écopier en état de s'occuper des 24 leçons s'il désire augmenter son talent; ces leçons lui paraîtront alors moins difficiles puisqu'il aura déjà exécuté ce qui fait le fond de chacune.

Ces exercices seront très utiles surtout aux personnes qui étudieront d'après la méthode que je suis sur le point de publier, car mon but principal a été de mettre en pratique la théorie qu'elle renferme.

("Several people have found that my 24 Lessons for beginners [op. 31] required a somewhat too rapid progress, and that they were aimed at enabling the student to acquire a great talent; and that such an aim was not suitable for those who aim only to acquire a moderate ability, and who, unable to give great assiduity to studying, are content to be able to

accompany themselves and to play some agreeable pieces which would not be of great difficulty. The correctness of these observations has decided me to compose these present Exercises which can suffice to give the necessary facility to accompany oneself and to put the student in a position to be able to tackle the 24 Lessons if he wishes to increase his talent; those Lessons will then seem to him to be less difficult, because he will already have played that which is the basis of each of them.

These present Exercises will be particularly useful to those people who will study following the method which I am about to publish, because my principal aim has been to put into practice the theory which it contains.")

Exercise 20 resembles example 14 in Sor's method, which he gave as a "passage in the style of harp music". He writes (Method, English version, page 18): "Lastly, to imitate the harp (an instrument of similar tone), I construct the chord so as to comprise a great distance, or interval, as in example the thirteenth, plate I, and I touch the strings at one-half the distance from the twelfth fret to the bridge, taking great care to have the fingers which play them depressed a little between the strings, on order that the friction of the curve DE, fig. 18, may be more rapid, and produce more sound; it being understood that the passage is in the style of harp-music, such as that of example the fourteenth." It could be considered appropriate, therefore, to play Exercise 20 in that way.

It was at this time, in 1828, that Sor broke with his publisher Meissonnier and began to be his own publisher, in association with Pacini. Op. 33 was the last work published by Meissonnier, and op. 34 the first published by Sor and Pacini (op. 34 is a duet and will be found in volumes 8-11 of this present edition). Op. 35 was the first solo work brought out under the new arrangement.

Sor's *Complete Studies, Lessons, and Exercises* (opp. 6, 29, 31, 35, and 60, together with op. 44) are also published by Tecla in a modern re-engraved edition in one book (Tecla 101).

## OPUS 36. TROIS PIÈCES DE SOCIÉTÉ

This is another set, like op. 33, of three *Pièces de Société*, each consisting of two linked pieces. The first is a minuet followed by an allemande; the second, *Lento cantabile* and minuet; and the third, *Andantino* and *Chasse*. The pairs of pieces are not joined without a break, as they were in op. 33; nevertheless, it is clear that each pair should be performed together, because of the contrasting nature of the two pieces in each case.

The third pair has the *scordatura* of the sixth string to F, a rather archaic practice at this date, suggesting, though it is only a possibility, that this work may date in some form from Sor's Spanish period.

\*\*\*\*\*

No. 1, Minuet, 63: the first note in the original is on the sixth string, but this appears to be an error for the fifth string and has here been corrected.

No. 1, Allemande, bar 71: the first bass note is D in the original.

No. 2 *Lento cantabile*: the repeat mark at the end of the first section (bar 8) is editorial.

No. 3: from bar 64: in the original edition, some of the numbers indicating the harmonics have lines above or below them supposedly indicating whether the harmonic in question should be played slightly above or below the fret, as a note in the original edition explains. However, the lines do not make good sense and are here omitted. They can be consulted in the Tecla facsimile edition.

No. 3: bars 46-47 are corrupt in the original and have here been restored on the analogy of bars 14-15. Bar 131: the natural is editorial.

*Chasse*: bars 102 and 104 have a strange rhythm in the original, and have here been restored to the rhythm of bar 100.

The indication *fr* occurs here on the last page (it is also found in op. 28 in variation 3, and in op. 37 in each of the two *allegrettos*). This could perhaps stand for French *friser* or *frisé*, *friser* here meaning to brush, so it could be a brushing movement with the right hand fingers, like a stroke of *rasgueado*.

First published in Paris in 1828.

## OPUS 37. SÉRÉNADE

First published in Paris in 1828 or 1829.

Bars 35 to 37 of this work are interesting and a puzzle. First at bars 29 to 34 comes a passage which is evidently in *campanelas*, that is to say that an open string (here E) sounds repeatedly through moving chords which here are played high up on the fingerboard. But then comes a harmonic at bars 35 to 37 whose interpretation is not clear. It is clearly notated in the original three times thus:





The problem lies in deciding how to play this harmonic. An A is notated which appears to mean that it is on the fifth string. Also an F sharp is notated, and a figure 4 with a curved line. However, F sharp is not available at all as a harmonic on the fifth string. It is available on the fourth string, but then the fourth string is occupied in playing the campanelas, so it cannot be that. What does the figure 4 mean? It can scarcely mean the fourth string because as we saw that is not available, nor is it likely to mean the fourth fret because that is impractical in this passage. So perhaps it means the finger with which the harmonic is to be touched, even though its notation with a curved line is unusual.

I suggest that what the composer intended was a C sharp played by touching the fifth string at the ninth fret with the fourth finger, and that is the solution which I have adopted in notating this passage. I hypothesize that Sor wrote a 4 in his ms to mean that the harmonic should be played with the fourth finger (which is indeed available at this point), and a small circle to indicate a harmonic, but that the engraver misunderstood the small circle and notated it as the round breve (whole note) on the F sharp.

Another possible solution would be to play this harmonic on the fifth string at the twelfth fret, but that does not work well musically.

If any reader has any better idea, do please get in touch with me.

Campanelas, by the way, are an ancient technique with a long history but were generally used in guitar music rather less at the time of this work. Do they mean that the *Sérénade* has an older history, perhaps dating from Sor's Spanish period? Or is it rather that Sor continued to use this fine old technique even at the later date?

The indication *fr* occurs here in each of the two allegrettos (it is also found in op. 28 in variation 3, and in op. 36 on the last page). This could perhaps stand for French *friser* or *frisé*, *friser* here meaning to brush, so it could be a brushing movement with the right hand fingers, like a stroke of *rasgueado*.

The *son de trompette* (trumpet sound) at bars 426ff. is described in Sor's method, pages 20-21 in the French version, page 16 in the English translation.

The *Sérénade* was first published as op. 36, but it appears correctly in a later issue and in contemporary catalogues as op. 37.

#### OPUS 40. FANTASIA ON A FAVOURITE SCOTTISH AIR ("YE BANKS AND BRAES O' BONNIE DOON")

These variations have caught the imagination of the guitar world in recent years, and are well on their way to becoming a standard part of the guitar repertory. They used to be little known, and my performance of them on BBC Scotland in 1972 was probably the first for very many years. In 1978, for the bicentenary of Sor's birth, I published them in my edition of Sor's *Complete Works for Guitar*, and John Williams played them in the celebratory concert in February of that year at the Queen Elizabeth Hall in London. Alice Artzt included the work in her record *Guitar Music by Fernando Sor* and it was broadcast several times from that record by the BBC, and since then, whenever it has been played, it has immediately caught the audience's imagination. In 1982 I published a separate edition of this work with Tecla Editions. The original edition was published by Sor himself in Paris and did not have wide distribution, and only two copies of that original edition are known to survive. The original title was *Fantaisie pour guitare seule sur un air favori écossais* (Fantasia for solo guitar on a favourite Scottish air).

I suggest that the piece not be played too fast. The melody is a strathspey, and Burns' words are sad. The English version begins "Lost is my quiet", and Burns' words run "How can ye chant, ye little birds, and I see weary fu' o' care!" Yet at the same time, the sorrow is dignified by the stately dance form, so that the pace must be kept steady and unfaltering. The "Scotch hop" of the theme is echoed at the end of the piece.

Sor dedicated these variations in about 1829 to his pupil Miss Mary Jane Burdett, a young lady who, he said, was able to perform them after only 28 lessons with him. He attributed this rapid progress to the fact that she was not only a guitarist but a general musician and specifically a pianist:

Un guitariste-harmoniste aura toujours un avantage sur celui qui ne le sera pas. Un talent, même médiocre, sur le piano (le premier des instruments d'harmonie), donne déjà des habitudes en musique très utiles pour la guitare. Je viens d'avoir une preuve de ce que je viens de dire, dans les progrès rapides de mademoiselle Mary Jane Burdett, la fille de M. Arthur Burdett, jeune personne qui touche très bien du piano. S'occupant à perfectionner son éducation, elle se consacre à plusieurs sortes d'études à la fois, tant de nécessité que d'agrément, et par conséquent elle ne peut s'adonner exclusivement à l'étude de la guitare. Mes principes, et la direction que ses idées ont prises par l'habitude acquise de la marche et de la texture de la musique de piano, l'ont mise en état de jouer en vingt-huit leçons la *fantaisie* que je lui ai dédiée (oeuvre 40), ce que

je n'ai jamais pu obtenir en si peu de leçons d'autres écolières qui ne touchaient pas du piano, et qui, avec la meilleure volonté, s'occupaient exclusivement de l'étude de la guitare; il est vrai qu'elles avaient déjà contracté des habitudes qui empêchent de jouer librement, et que malheureusement on leur avait appris à ne voir que des notes où il faudrait voir de la musique.

("A guitarist, who is a harmonist, will always have an advantage over one who is not. Even a tolerable player on the pianoforte (the first of instruments to produce harmony), has already acquired very useful habits in regard to the guitar. — I have recently had a proof of what I have just said, in the rapid progress of Miss Mary Jane Burdett, (daughter of Mr. Arthur Burdett), a young lady who plays well on the pianoforte. Engaged in completing her education, she devotes herself to several kinds of study at once, as well the necessary as the agreeable, and consequently cannot give up her time exclusively to the study of the guitar. My principles, and the direction which her ideas have taken, from being habituated to the progression and contexture of pianoforte-music, have enabled her, in twenty-eight lessons, to play my *Fantaisie*, opus 40, which I have dedicated to her, — a result which I have never been able to obtain in so few lessons from other pupils, who did not play on the pianoforte, and who, with the best inclination, devoted themselves exclusively to the study of the guitar. It is certain that they had previously acquired habits which prevented a free style of playing, and, unfortunately, they had been taught to perceive only notes, where it was necessary to see music.")

(Originally in French in Sor's *Méthode pour la Guitare*, Paris, 1830, pp. 74-5. English translation by Arnold Merrick published as *Method for the Spanish Guitar* in London in 1832, p. 42, available in reprint form from Tecla.)

Clearly she was one of his favourite pupils, and it has been possible to find out a little about her. From Burke's *Landed Gentry* (1894 edition, p. 249) we learn that she was of the Anglo-Irish landowning gentry, the daughter of Arthur Burdett, Esq., of Ballymany and Ballywater. She was in Paris with her father, finishing her education, a young lady of reasonably high social standing and taking lessons with the principal guitar teacher in Paris at the time, Fernando Sor. Perhaps her origin may account for a certain Celtic connection: we may imagine, perhaps, Miss Burdett singing or playing to Sor a favourite Scottish air of hers, which Sor then set on the guitar. She married later, but only in 1848, by which time she would have been well into her thirties: and her husband was Lieut.-Col. Robert Brookes, of the 24th Regiment, who unfortunately died the very next year, in January 1849, at the Battle of Chilianwallah in the Second Sikh War.

The melody on which the variations are based is an old one, perhaps English in origin, to which Robert Burns

wrote words which were published in volume 4 of the *Scots Musical Museum* in 1792, and from then on the melody was inextricably associated with Scotland. In setting such a melody, Sor played his part in the fascination of his age with Scotland and with Scottish music. The melody incorporates a "Scotch hop" or "Scotch snap" and is in strathspey rhythm: that is to say, it should be dignified and not too fast. The work is dedicated to Sor's pupil Mary Jane Burdett, a young lady of the Anglo-Irish gentry.

Burns' version appeared in 1792, as no. 374 of volume 4 of the *Scots Musical Museum*. Here is a reproduction of the original edition:

The Banks o' Doon.  
Written for this Work by Robert Burns.

374

Ye Banks and braes o' Doon, How  
can ye bloom so fresh and fair; How can ye show, ye little  
birds, And I see weary fa' o' care! Thou'lt break my heart thou  
warbling bird, That pants like the flowering thorn; Thou minds me  
o' de-parted joys, De-parted no-where to return.

Oft has I rovd by bonie Doon,  
To see the reft and woodbine twine;  
And like bird sang o' its love,  
And fondly she did I o' mine.  
Wi' lightsome heart I pu'd a rose,  
Fet foot upon its thorny tree;  
And my faithfu' lover show my rofe,  
But, oh! he left the thorn wi' me.

The words are newly written by Burns, and the intention which he gave them is clearly indicated by the direction of "Slow and tender". A girl looks at the landscape, and feels a discrepancy between the gladness of nature and the sadness which she herself knows. The Scotch hop is there, for example in bars 3 and 4, but it is the hop of the strathspey, that slow and stately dance

which can accommodate equally well the pomp of a clan gathering and the sadness of Burns' poem.

The origin of the tune to which Burns wrote his words is in dispute. The *Scots Musical Museum* itself (volume 2, pages 346-8) attributes its composition to "Mr. James Millar, Writer in Edinburgh". But a much more widely current attribution was to the famous Scots fiddler-composer, Niel Gow. When Gow came to publish in about 1794 a book of Scottish dances called *A Second Collection of Strathspey Reels* (copy: New York Public Library), No. 1 was this very tune, but under the title of "The Caledonian Hunt's Delight". Moreover, that collection as a whole was dedicated to "The Noblemen and Gentlemen of the Caledonian Hunt", a fact which gave the tune especial prominence. As "The Caledonian Hunt's Delight", and with the attribution to Gow, it has survived to the present day. Yet in fact Gow himself was probably not so much its composer, but rather its arranger, and the source from which it originally came was perhaps not even Scottish, but English. William Chappell, in his *Popular Music of the Olden Time*, volume 2 (London, 1859), pp. 794-5, gives an eighteenth century English source for it, a version in which there is no "Scotch hop". According to Chappell, the melody later universally known as "Ye banks and braes o' bonnie Doon" was not originally Scottish at all, but English, naturalized into Scotland and adopted by Burns and by Gow, and subsequently (its birthplace by now thoroughly consigned to oblivion) taken over by the whole of Europe as a Scottish tune.

The harmonics in Variation 3 and the Coda are indicated in the original edition only by the word *harmonique*, without any indication of the strings and frets at which they should be played. In particular it is not specified whether those harmonics are intended to be natural or artificial harmonics. However, in his *Méthode pour la Guitare*, which was written within one year, or at most two, of the time when op. 40 was composed, Sor expresses a strong preference for natural harmonics over artificial ones. He discusses both, and describes two methods of producing artificial harmonics, but concludes that natural ones are more sonorous and are to be preferred. Moreover, he gives in his *Méthode* a whole piece written entirely in natural harmonics: like op. 40 it is in D major, and like op. 40 it uses the scordatura of the sixth string to D. All the harmonic notes which are used in op. 40 are to be found in that piece, together with the indication of the precise strings and frets at which they are to be found in their natural form. It is evident, therefore, that the harmonics in op. 40 are likewise intended to be natural harmonics rather than artificial ones, and the frets and strings which I have indicated here for those passages in variation 3 and the coda are the same frets and strings which Sor indicates in his

*Méthode* for the piece in harmonics which he gives there. The piece in the *Méthode* can be consulted in the edition of that book (in its English translation) which is available from Tecla.

Here are my suggestions for how they might be played



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In the Introduction, bar 4, slurs have been added to the middle notes of the two chords. In the theme, bar 3, the second half of the bar has dotted rhythm in the original, and has here been altered on the analogy of bars 7, 15, and 19. In variation 3, bar 67, the repeat sign in front of the double bar is omitted in the original edition, doubtless in error, and has here been restored on the analogy of variations 1 and 2.

In performance, it may be considered desirable to omit the repeats in the variations, because if all the repeats are played the piece becomes rather long. That is, however, a matter of taste.

## EXERCISES FROM THE METHOD

These exercises are taken from Sor's *Méthode pour la guitare* (Paris, 1830).

## OPUS 42. SIX PETITES PIÈCES

Another set of six short pieces, carefully arranged to form a unified whole which could well be performed complete. Two pieces in the same key begin the set, then a longer one in a different key; then a marvellously rhythmic piece which resembles nothing so much as a Ländler; and finally, another waltz. First published in Paris in 1830-31

\*\*\*\*\*

No. 1 The repeat markings for bars 9-16 and 17-24 are editorial.

In No. 5 some accidentals are editorial. 14, second chord: the top note is C in the original, here corrected to B.

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## OPUS 43. MES ENNUIS, SIX BAGATELLES

Another set of six pieces: once again, there are two pieces in the same key followed by a longer one in a different key; then come three other pieces contrasting in both tempo and key. The title, "Mes Ennuis", or "My cares", is discussed in the notes to op. 48 in this edition.

First published in Paris in 1830-31.

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At the harmonics in No. 3, bars 69-70, in the third chord the figure on the A string is 3 in the original. That cannot be played and in any case gives a note which does not fit harmonically. It is perhaps an engraver's error, perhaps for 9 which is what I have put here, which is easily playable and which gives a good musical solution.

In no. 5, the sharp on the F at bars 14 and 46, and the natural on the F in bars 15 and 47, are editorial.

# TROIS PIÈCES DE SOCIÉTÉ

Dedicated to Mlle. Athénais Paulian

OPUS 33

I

Fernando Sor  
Edited by Brian Jeffery

Moderato cantabile

5

10

15

20

25

30

This musical score is for a guitar piece by Fernando Sor, Volume 5. It consists of ten staves of music, each beginning with a measure number. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various guitar-specific techniques such as triplets, slurs, and natural harmonics (indicated by 'n' and a natural sign). The piece is characterized by its flowing, melodic lines and complex rhythmic patterns.

12. 33

36

40

45

50

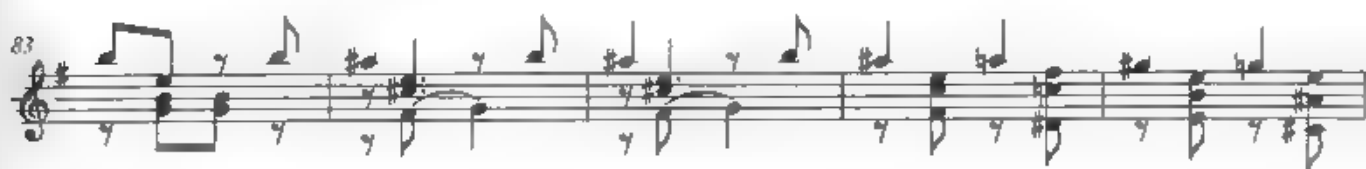
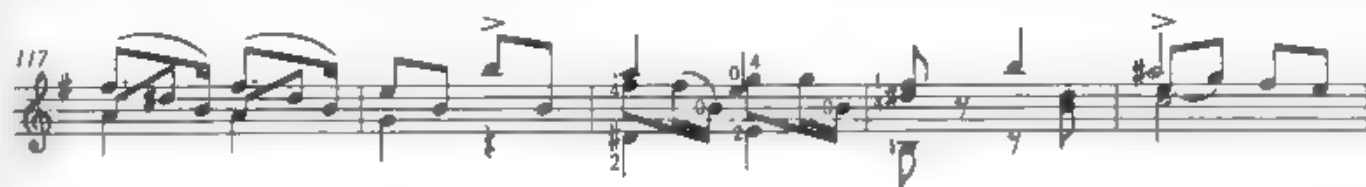
54

58

63

68

72

**Allegretto**



128

133

138

141 *harm.*

149

154

159

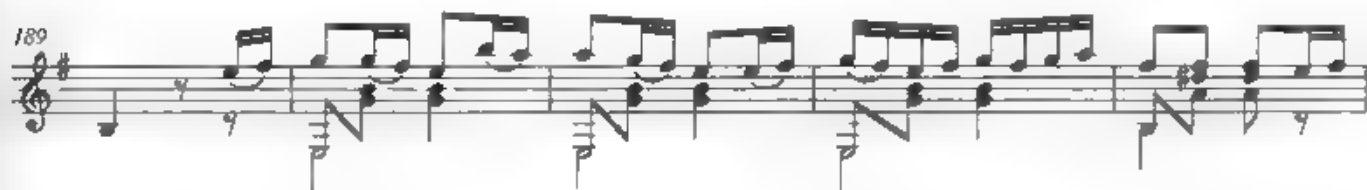
164

170

175

The page contains ten staves of guitar music. The first staff (128) begins with a treble clef and a key signature of one sharp. The music consists of a series of eighth and sixteenth notes, some beamed together. The second staff (133) continues the melodic line. The third staff (138) introduces a more complex texture with some notes in the bass register. The fourth staff (141) features a 'harm.' marking above a measure, indicating a natural harmonic. The fifth staff (149) continues the piece. The sixth staff (154) shows a change in the key signature to two sharps (F# and C#). The seventh staff (159) continues in the new key. The eighth staff (164) and ninth staff (170) further develop the melody. The tenth staff (175) ends with a first ending bracket.





222

226

230

234

238

242

246

harm.

12 12 12 7 7

5 5 5

harm

12 12 12 7 7

5 5 5

250

*p*

255

## 2

Andante

5

9

13

17

21

25

28

31

37

41

45

49

53

58

63

68

harm.

harm.

harm.

5 5 5 12 12

12 5 5 5 12 12 7

7 7 7 5 4 3 4 3 3 3 3 3 4 3

## VALSE

73

78

83

88

94

*Fine*

99

104

108

*D. C. al Fine*

The musical score is written for piano on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The piece is a waltz, indicated by the 3/4 time signature. The score consists of eight staves of music, numbered 73 to 108. Measures 78 and 94 contain first and second endings. The piece concludes with a double bar line and the instruction 'D. C. al Fine'.

## SICILIENNE

3

The image displays a musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#) and a common time signature (C). The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, 29, and 33 indicated at the beginning of their respective lines. The notation includes various musical symbols such as notes, rests, and bar lines. The overall style is that of a traditional folk song, with a simple yet catchy melody.

17

40

45

49

53

57

61

65

69

*p*

## MARCHE

74

77

81

84

87

*Fine*

This section of the musical score for 'MARCHE' spans measures 74 to 87. It is written for guitar in a single system with a treble clef and a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* (forte) and *p* (piano). A first and second ending bracket is present over measures 81-83 and 86-87 respectively. The piece concludes with the word *Fine*.

## Trio tout en sons harmoniques (Trio, entirely in harmonics)

90

94

98

102

This section of the musical score is the 'Trio' section, spanning measures 90 to 102. It is characterized by being 'entirely in harmonics'. The notation shows natural harmonics indicated by numbers 4, 5, 7, and 9 below the notes. The music is written in a single system with a treble clef and a key signature of one flat. The piece concludes with a double bar line and a repeat sign.

*Marche D. C. al Fine*



# 24 VERY EASY EXERCISES

carefully fingered

OPUS 35

BOOK ONE

EXERCISE 1

Fernando Sor  
Edited by Brian Jeffery

Andante

1  
5  
9  
13  
17  
21  
25  
29

## EXERCISE 2

Andantino

Musical score for Exercise 2, Andantino, in 3/4 time. The score consists of four staves of music, each containing a treble and bass line. The first staff starts with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andantino'. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The second staff begins with a measure number '6'. The third staff begins with a measure number '12'. The fourth staff begins with a measure number '18'. The piece concludes with a double bar line and repeat dots.

## EXERCISE 3

Larghetto

Musical score for Exercise 3, Larghetto, in 3/4 time. The score consists of five staves of music, each containing a treble and bass line. The first staff starts with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Larghetto'. The music is characterized by a slower pace, featuring a mix of eighth and sixteenth notes, with some triplets and slurs. The second staff begins with a measure number '5'. The third staff begins with a measure number '10'. The fourth staff begins with a measure number '15'. The fifth staff begins with a measure number '20'. The piece concludes with a double bar line and repeat dots.

## EXERCISE 4

Exercise 4 is a musical piece in G major, consisting of ten staves of music. The notation includes various musical symbols such as notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The second staff starts with a measure rest, followed by a series of eighth notes. The third staff continues the melodic line with eighth notes and rests. The fourth staff introduces a series of eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The fifth staff features a series of eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The sixth staff continues the melodic line with eighth notes and rests. The seventh staff features a series of eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The eighth staff continues the melodic line with eighth notes and rests. The ninth staff features a series of eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The tenth staff concludes the exercise with a final chord.

## EXERCISE 5

Allegretto

5

9

13

17

21

25

29

31

37

## EXERCISE 6

Exercise 6 is a 24-measure piece in G major (one sharp) and 2/4 time. It is written on a single staff. The melody consists of eighth and sixteenth notes, often beamed together. The bass line is composed of whole and half notes. Measure numbers 6, 12, and 18 are indicated at the start of their respective lines. The piece concludes with a double bar line at measure 24.

## EXERCISE 7

**Andante**

Exercise 7 is a 24-measure piece in G major (one sharp) and 2/4 time, marked *Andante*. It is written on a single staff. The melody features a mix of eighth, sixteenth, and quarter notes, with some measures containing beamed sixteenth notes. The bass line uses whole, half, and quarter notes. Measure numbers 7, 11, 15, 19, and 23 are indicated at the start of their respective lines. The piece ends with a double bar line at measure 24.

11

13

15

17

19

21

23

25

27

29

31

## EXERCISE 8

Allegretto

7

13

20

26

33

39

45

51

58

## EXERCISE 9

Andante

5

10

15

20

25

30

35

40

44



## EXERCISE 10

5

9

13

17

21

25

29

33

## EXERCISE 11

Allegretto

5

9

11

18

23

27

31

## EXERCISE 12

⑥ = P Andantino moderato

⑥ = P Andantino moderato

4

8

12

16

19

23

27

# BOOK TWO

## EXERCISE 13

*Andante*

Musical score for Exercise 13, Book Two, Sor. The score is written for guitar in treble clef, 6/8 time, and D major. It consists of eight staves of music, each containing a single melodic line. The tempo is marked *Andante*. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings (1-4) and articulation marks (accents, slurs). The piece concludes with a double bar line and a final note on the eighth staff.

5

9

13

17

21

25

29

## EXERCISE 14

Andante

5

10

15

20

## EXERCISE 15

Allegretto

6

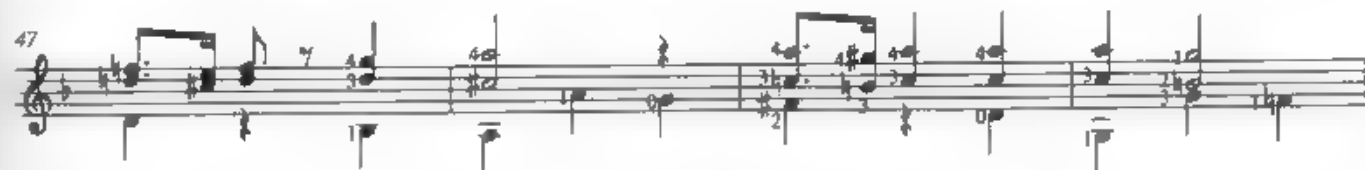
12

18

## EXERCISE 16

Moderato

Musical score for Exercise 16, Moderato, for guitar. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked Moderato. The piece consists of 30 measures, organized into six systems of five measures each. The notation includes various guitar-specific techniques such as natural harmonics (indicated by 'n'), artificial harmonics (indicated by 'a'), and specific fretting (indicated by numbers 1-4). The melody is primarily composed of eighth and quarter notes, with some sixteenth-note passages. The bass line is mostly composed of quarter and eighth notes, providing a steady accompaniment. The piece concludes with a double bar line at the end of the sixth system.



## EXERCISE 17

Moderato

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30



## EXERCISE 18

Andantino

6

11

16

21

26

31

36

## EXERCISE 19

Moderato

Musical score for Exercise 19, Moderato, for guitar. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked Moderato. The score consists of nine staves of music, with measure numbers 9, 13, 18, 23, 28, 33, 38, and 42 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) are provided for many notes. Dynamic markings include *p* (piano) and *m* (mezzo-forte). The score concludes with a double bar line at the end of the final staff.

## EXERCISE 20

Tempo di minuetto

④

4

8

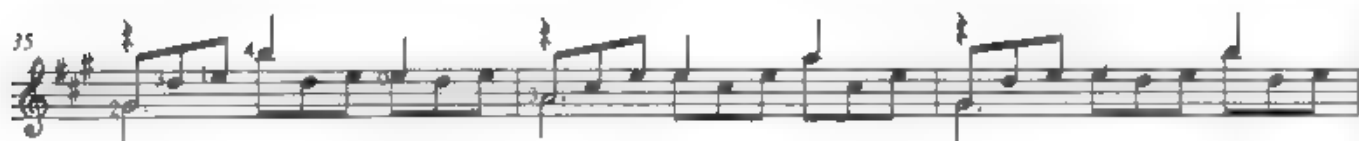
12

16

20

23

26



## EXERCISE 21

Andante

6

11

16

21

26

31

35

40

## EXERCISE 22

Allegretto

1  
6  
11  
16  
21  
26  
31  
35  
40  
44

## EXERCISE 23

Andante

The musical score for Exercise 23 is written in G major (one sharp) and 4/4 time, marked Andante. It consists of seven staves of music, each containing eighth-note patterns with various fingerings indicated by numbers 1-5 and 7. The score is as follows:

- Staff 1: Measures 1-3. Measure 1 has a 7-fingered eighth-note pattern. Measure 2 has a 1-fingered eighth-note pattern. Measure 3 has a 7-fingered eighth-note pattern.
- Staff 2: Measures 4-6. Measure 4 has a 7-fingered eighth-note pattern. Measure 5 has a 7-fingered eighth-note pattern. Measure 6 has a 7-fingered eighth-note pattern.
- Staff 3: Measures 7-9. Measure 7 has a 7-fingered eighth-note pattern. Measure 8 has a 5-fingered eighth-note pattern. Measure 9 has a 7-fingered eighth-note pattern.
- Staff 4: Measures 10-12. Measure 10 has a 7-fingered eighth-note pattern. Measure 11 has a 5-fingered eighth-note pattern. Measure 12 has a 7-fingered eighth-note pattern.
- Staff 5: Measures 13-15. Measure 13 has a 7-fingered eighth-note pattern. Measure 14 has a 5-fingered eighth-note pattern. Measure 15 has a 7-fingered eighth-note pattern.
- Staff 6: Measures 16-18. Measure 16 has a 7-fingered eighth-note pattern. Measure 17 has a 6-fingered eighth-note pattern. Measure 18 has a 7-fingered eighth-note pattern.
- Staff 7: Measures 19-21. Measure 19 has a 7-fingered eighth-note pattern. Measure 20 has a 6-fingered eighth-note pattern. Measure 21 has a 6-fingered eighth-note pattern.

## EXERCISE 24

Le doigt qui fait la plus haute note doit la conserver  
tant qu'il n'est pas obligé d'en faire une autre.

*From the original edition*

The finger which stops the highest note should hold it  
until required to move to another note.

**Allegro moderato**

1

3

6

9

12

15

18

21

24



27

30

32

35

38

41

43

46

48

50

## TROIS PIÈCES DE SOCIÉTÉ

## OPUS 36

Dedicated to M. Pastou

## I

Fernando Sor

Edited by Brian Jeffery

Tempo di minuetto  
Moderato

4

8

12

1. 16 2.

19

23

26

29

33

36

39

43

47

52

57

61

*harm.*

## ALLEMANDE

The musical score for the Allemande is written for guitar in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of 34 measures, organized into eight staves of four measures each. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). A trill is indicated in measure 29. The score concludes with a final cadence in measure 34.

5

10

15

20

25

29

34

39

44

48

53

58

63

68

72

77

*p*

## 2

*Lento cantabile*

Musical score for guitar, Volume 5, piece 2, *Lento cantabile*. The score is written in treble clef with a key signature of one sharp (F#). The tempo/mood is *Lento cantabile*. The score consists of nine staves of music, numbered 1 through 26. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The piece features a mix of single notes, chords, and complex passages with triplets and sixteenth notes. The overall style is characteristic of Sor's guitar music, emphasizing melodic lines and harmonic richness.

5

9

12

16

20

22

24

26

28

30

32 *harm.*

35 *harm.*

38

43

47

50

53

*ad lib*

57

## MINUETTO

Vivace

7

14

20

26

32

38

44

51

*ff* *ff*

*Fine*



**Trio** 57

63

69

74

80

85

90

96

102

The musical score is written on ten staves, each containing a system of music. The first staff is labeled 'Trio' and '57'. The subsequent staves are labeled with measure numbers: 63, 69, 74, 80, 85, 90, 96, and 102. The music is in treble clef with a key signature of one sharp (F#). It features a variety of musical notations including eighth and sixteenth notes, rests, and chords. Some measures contain multiple notes beamed together, and there are several measures with sustained chords or block chords. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line at the end of the final staff.

*Minuetto D. C. al Fine*

## 3

⑥ = F Andantino

5

10

14

1. 2.

Minore

17

21

25

28

Maggiore

33

37

41

44

48

52

56

60

64

harm.

2 3 4 3 4 5 5 5 7 5 7 12 7 12 12

## CHASSE

Allegretto

6

11

16

20

24

28

32

36

*f* *p*

40 7

44

48 7

53

58

63 7

67

72

77

81

86

*cresc*

90

94

98

102

107

112

117

*p*

*f*

# SÉRÉNADE

Dedicated to Mlle. S. Talbot

OPUS 37

Fernando Sor

Edited by Brian Jeffery

*Andante cantabile*

5

9

14

18

22

25

28

**Andantino**



12. 25 7 3 0 3 0

29

34

38

42 6

46 7

50 6

54 7

58

**Allegretto**

26 *f* *dolce*

31 *f* *dolce*

36 *ff*

41

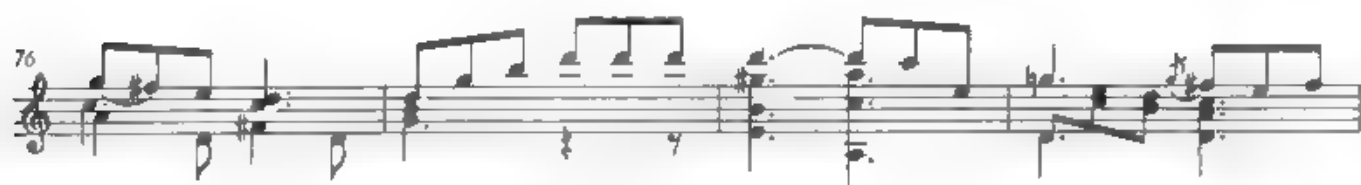
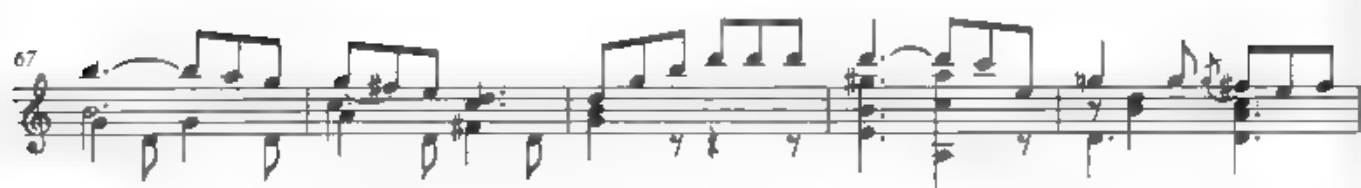
45

49

53

57

62







## Allegretto

6

11

16

22

27

32

37

41

*p*

*f*

*f*

1. 2.

45

50

55

59 *harm.*  
12  
12

64

69

74

79

84



89

cres

cen

94

99

do

104

108

113

118

Son de trompette

124

129

# FANTASIA

## ON A FAVOURITE SCOTTISH AIR

### ("YE BANKS AND BRAES O'BONNIE DOON")

Dedicated to Miss Mary Jane Burdett

OPUS 40

Fernando Sor  
Edited by Brian Jeffery

#### INTRODUCTION

⑥ = D Andante moderato

The musical score for the Introduction is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), indicating D major. The tempo is marked 'Andante moderato'. The score begins with a common time signature 'C'. The first line contains measures 1 through 5. The second line, starting with a measure number '6', contains measures 6 through 11. The third line, starting with a measure number '9', contains measures 12 through 17. The fourth line, starting with a measure number '12', contains measures 18 through 23. The fifth line, starting with a measure number '15', contains measures 24 through 29. The sixth line, starting with a measure number '19', contains measures 30 through 35. The seventh line, starting with a measure number '22', contains measures 36 through 41. The piece concludes with a final double bar line at the end of the seventh line.

## THEME

The musical score for the Theme consists of five staves of music. The key signature is one sharp (F#) and the time signature is 7/8. The melody is written in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, and the fifth staff contains measures 17-18. The piece ends with a double bar line.

## VARIATION 1

The musical score for Variation 1 consists of three staves of music. The key signature is one sharp (F#) and the time signature is 7/8. The melody is written in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The first staff contains measures 21-23, the second staff contains measures 24-26, and the third staff contains measures 27-29. The piece ends with a double bar line.

Measures 29-38 of the musical score. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece features complex fingerings, indicated by numbers 1-3 and 7. The bass line consists of sustained chords and single notes.

## VARIATION 2

Measures 41-49 of the musical score for Variation 2. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece features complex fingerings, indicated by numbers 1-3 and 7. The bass line consists of sustained chords and single notes.

52

55

58

## VARIATION 3

61

harm.

63

harm.

65

67

72

74 *harm.*

77

79 *harm.* 1. 2. *harm.*

Coda

81

83

85

88 *harm.*

91 *harm.*

Detailed description: The musical score is written for guitar in G major (one sharp). It consists of eight staves of music. The first staff (measures 74-76) features a melodic line with a harmonic marked above measure 75. The second staff (measures 77-78) continues the melodic line. The third staff (measures 79-80) includes a first ending bracketed over measures 79-80, with a second ending marked '2.' starting at measure 80. The 'Coda' section begins at measure 81. The fourth staff (measures 81-82) and fifth staff (measures 83-84) continue the melodic line. The sixth staff (measures 85-86) features a melodic line with a triplet of eighth notes in measure 85. The seventh staff (measures 87-88) includes a harmonic marked above measure 87. The eighth staff (measures 89-91) features a melodic line with a harmonic marked above measure 90. The score concludes with a double bar line at the end of measure 91.

# EXERCISES FROM THE METHOD

## EXERCISES IN THIRDS

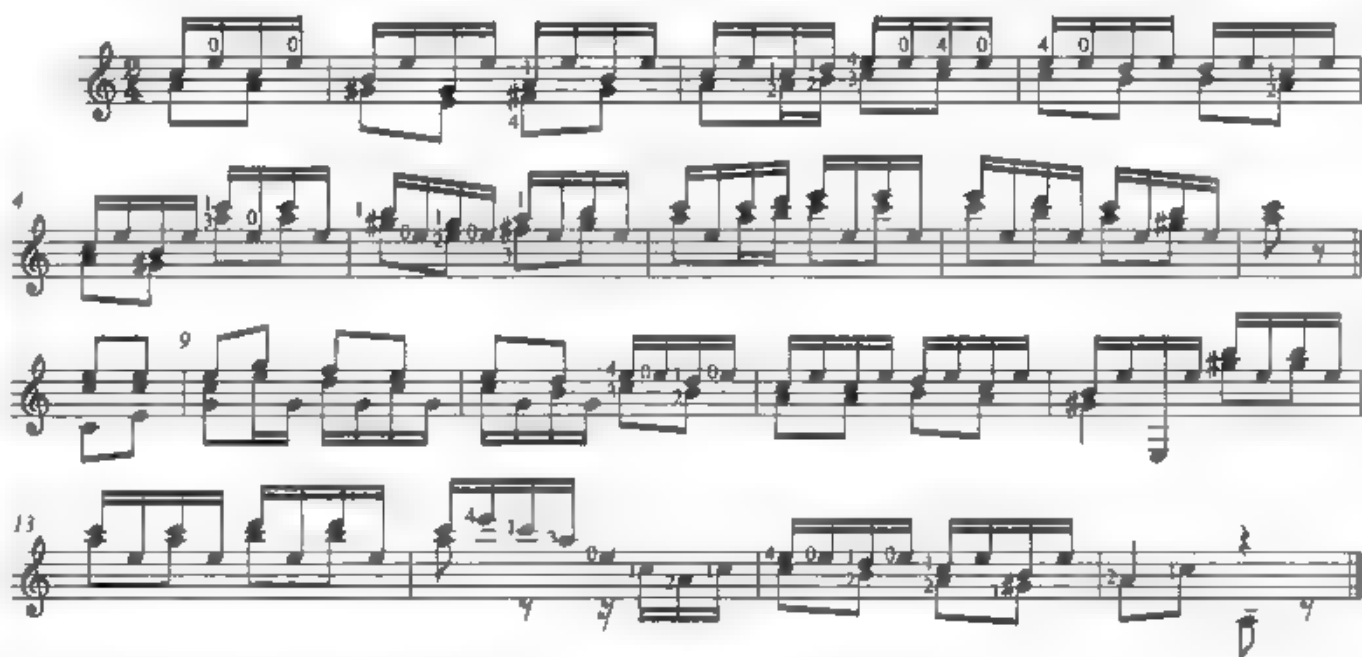
### 1

Fernando Sor  
Edited by Brian Jeffery

Moderato



### 2



## 3

Exercise 3 consists of three staves of music. The first staff contains measures 1 through 5. The second staff contains measures 6 through 10, with measure numbers 6, 7, and 9 indicated below the staff. The third staff contains measures 11 through 15, with measure numbers 12, 13, 14, and 15 indicated below the staff. The music is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of eighth-note chords and single notes, with some measures containing accidentals (sharps and naturals).

## 4

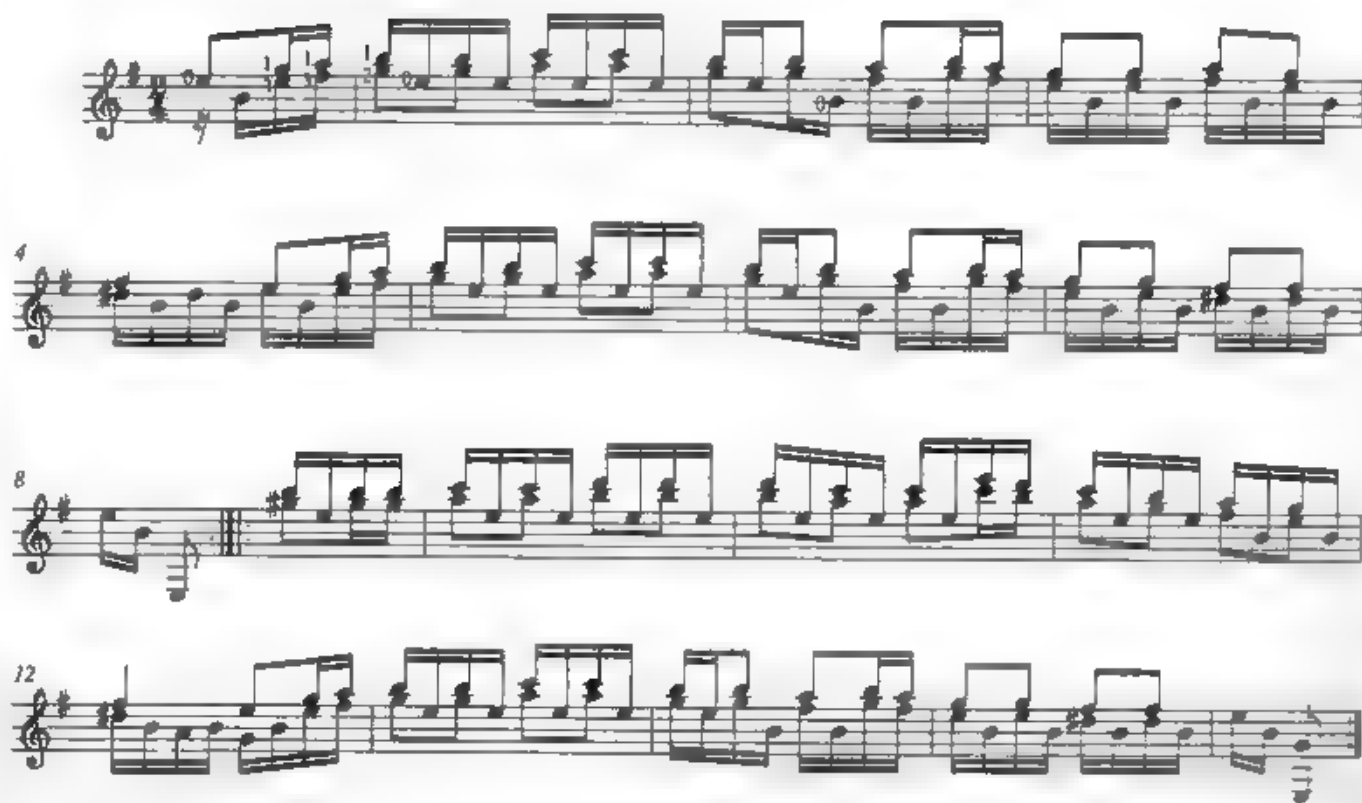
Exercise 4 consists of five staves of music. The first staff contains measures 1 through 3, with measure numbers 1, 2, and 3 indicated below the staff. The second staff contains measures 4 through 7, with measure numbers 4, 5, 6, and 7 indicated below the staff. The third staff contains measures 8 through 11, with measure numbers 8, 9, 10, and 11 indicated below the staff. The fourth staff contains measures 12 through 14, with measure numbers 12, 13, and 14 indicated below the staff. The fifth staff contains measures 15 through 18, with measure numbers 15, 16, 17, and 18 indicated below the staff. The music is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of eighth-note chords and single notes, with some measures containing accidentals (sharps and naturals). The word "Fine" is written below the third staff, and "D. S. al Fine" is written below the fifth staff.



## 5



## 6



## EXERCISES IN SIXTHS

## 1

Exercise 1 in Sixths is a single melodic line in treble clef, D major, 2/4 time. It consists of six staves of music, each containing a sequence of eighth-note pairs (sixths). The exercise is divided into six measures, each with a measure number in the left margin: 1, 5, 9, 13, 17, and 21. The notes are as follows:

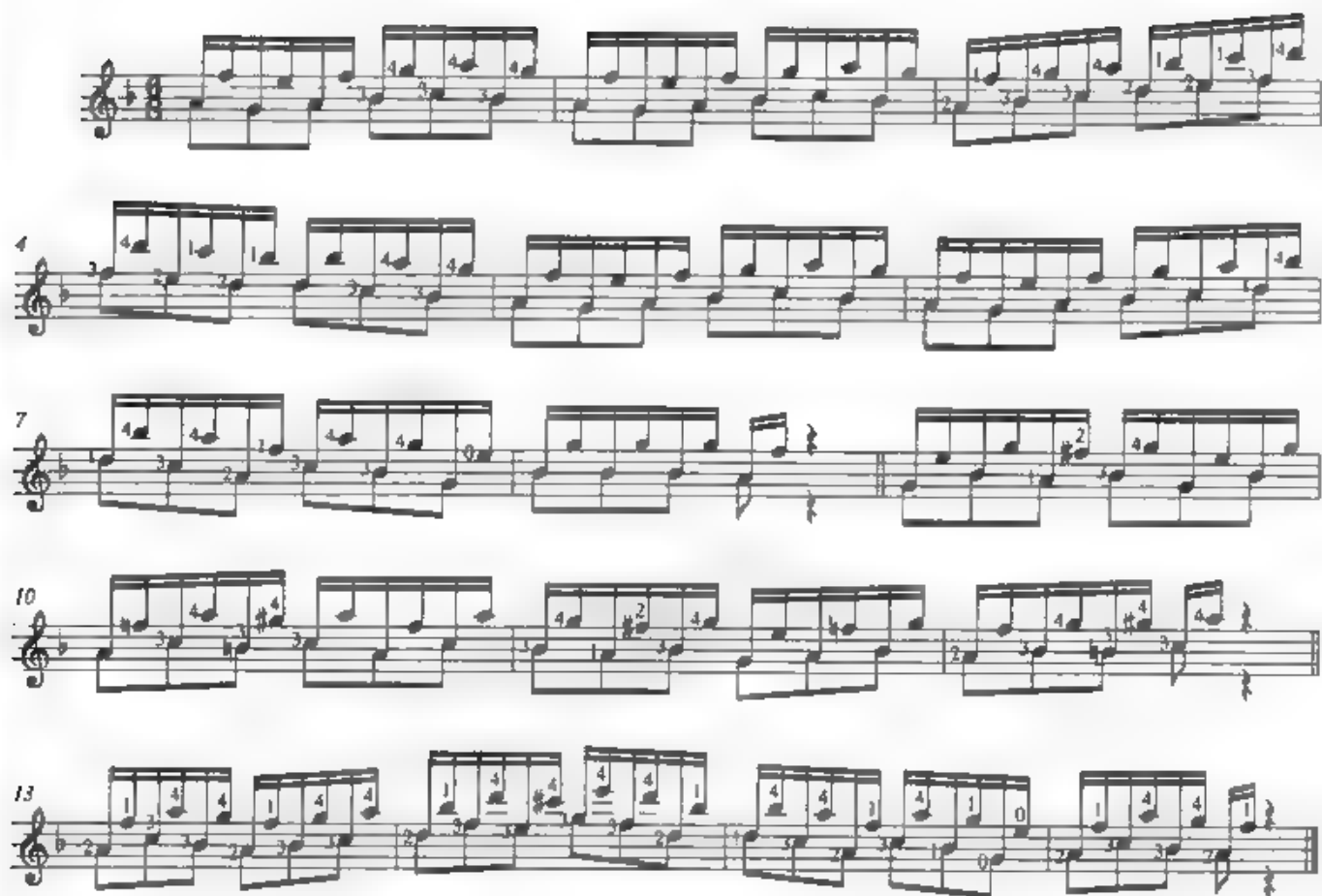
- Measure 1: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Measure 5: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measure 9: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3.
- Measure 13: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3.
- Measure 17: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3.
- Measure 21: B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3.

## 2

Exercise 2 in Sixths is a single melodic line in treble clef, D major, 2/4 time. It consists of three staves of music, each containing a sequence of eighth-note pairs (sixths). The exercise is divided into three measures, each with a measure number in the left margin: 1, 6, and 11. The notes are as follows:

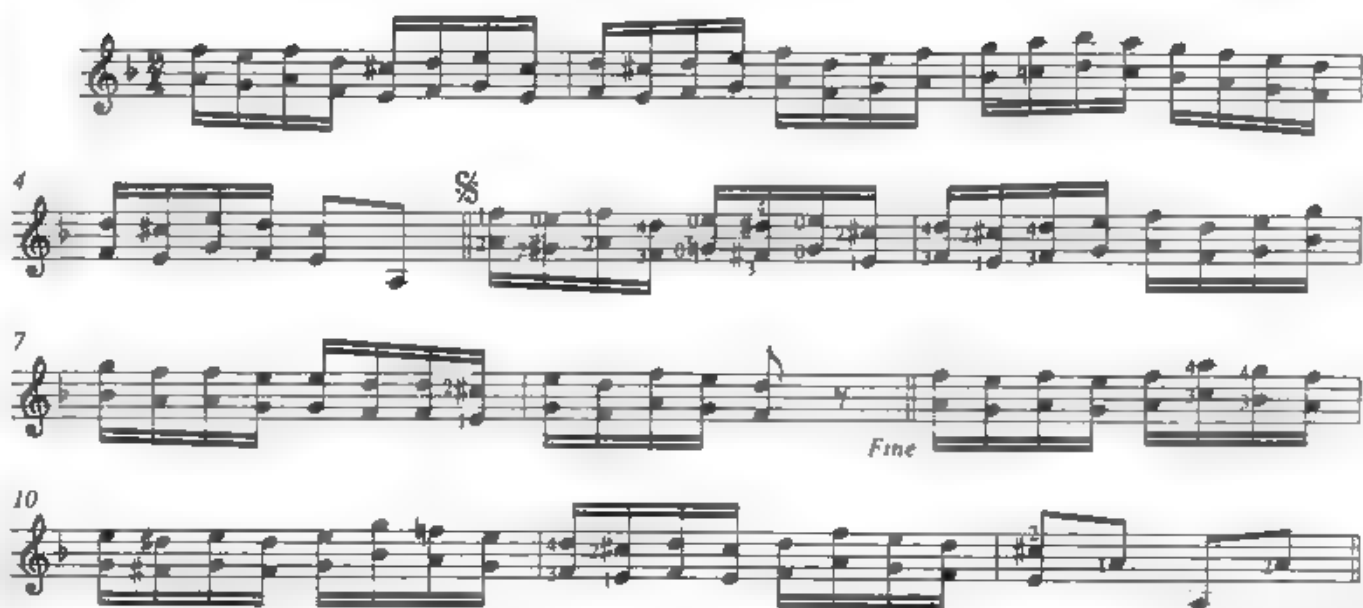
- Measure 1: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Measure 6: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Measure 11: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3.

## 3



Musical exercise 3, consisting of five staves of music in treble clef with a key signature of one flat (B-flat). The exercise features a sequence of eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1-4 above the notes. The exercise is divided into measures, with measure numbers 4, 7, 10, and 13 marked at the beginning of their respective staves. The final measure of the fifth staff ends with a double bar line and a repeat sign.

## 4



Musical exercise 4, consisting of four staves of music in treble clef with a key signature of one flat (B-flat). The exercise features a sequence of eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1-4 above the notes. The exercise is divided into measures, with measure numbers 4, 7, and 10 marked at the beginning of their respective staves. The fourth staff ends with a double bar line and a repeat sign.

*D. S. al Fine*

## 5

Exercise 5 is a single melodic line in treble clef, key of D major (two sharps). It consists of 20 measures. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Fingering numbers (1-4) are indicated above many notes. Measure numbers 6, 10, 15, and 20 are placed at the beginning of their respective staves.

## 6

Exercise 6 is a single melodic line in treble clef, key of D major (two sharps). It consists of 13 measures. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Fingering numbers (1-4) are indicated above many notes. Measure numbers 5, 9, and 13 are placed at the beginning of their respective staves.

## EXERCISE IN THIRDS AND SIXTHS

This musical score is for an exercise in thirds and sixths, spanning 40 measures. It is written in a single system with a treble clef and a key signature of one sharp (F#). The exercise is divided into two main sections: measures 1-24 and measures 25-40. The first section (measures 1-24) is in a major key and features a variety of intervals, including thirds and sixths, with some measures containing triplets and other rhythmic patterns. The second section (measures 25-40) is marked 'Minore' and features a change in key signature to two sharps (F# and C#). This section also includes various interval patterns and rhythmic variations. The score concludes with a double bar line and the instruction 'D C al Fine'.

5

9

13

17

21

25

29

33

37

40

*Fine*

*D C al Fine poi Minore*

*Minore*

*D C al Fine*

# SIX PETITES PIÈCES

Dedicated to Mlle. Houzé

OPUS 42

1

Fernando Sor  
Edited by Brian Jeffery

*Cantabile*

5

9

11

17

21

25

29

1. 2.

*Fine*

*D. C. al Fine*

## 2. VALSE

Musical score for "2. VALSE". The score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music, numbered 1 through 35. The notation includes various musical symbols such as notes, rests, and accidentals. A "Fine" marking is present at measure 15. The score concludes with a double bar line at measure 35.

D C al Fine

## 3

Andantino

3

7

10

14

17

19

22

1.

2.



25

29

33

36

40

44

1. 2. 49

51

55

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The time signature is not explicitly shown but appears to be 2/4 based on the notation. The score is divided into measures by bar lines. Measure numbers 25, 29, 33, 36, 40, 44, 49, 51, and 55 are indicated at the beginning of their respective staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and articulation marks (accents, staccato). There are also dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line and a repeat sign at the end of the final staff.

## 4. VALSE

The musical score for "4. VALSE" is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#). The piece consists of 36 measures, organized into eight staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Bar lines are placed at the end of each measure. The score includes several trills, indicated by a '3' above the notes. The piece concludes with a double bar line and a repeat sign at the end of the final measure.

7

12

17

23

*Fine*

28

32

36

*D. C. al Fine*

## 5

Moderato

4

8

11

14

18

22

26

29

*Fine*

*D. C. al Fine*

## 6. VALSE

7

13

18

24

*Fine*

31

38

44

50

*D C al Fine*

# MES ENNUIS

## SIX BAGATELLES

Dedicated to anyone who would like them

OPUS 43

1

Fernando Sor  
Edited by Brian Jeffery

Andantino

6

12.

14

18

23

27

32

37

## 2

*Allegretto*

6

11

17

21

*Fine*

29

35

42

*D C al Fine*

## 3

Cantabile

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is marked 'Cantabile'. The score is divided into measures, with measure numbers 6, 9, 17, 17, 22, 26, and 30 indicated at the beginning of their respective lines. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like 'p.' (piano) and 'f.' (forte). The score concludes with a double bar line and a repeat sign, followed by two endings marked '1.' and '2.'.

21

27

41

46

50

55

60

64

69

harm.

harm.



## 4. MAZURKA

6

11

16

21

27

32

37

*Fine*

*D.C. al Fine*

## 5

⑥ = D Andante

6

10

14

18

21

24

26

29

32

35

40

44

49

53

57

61

harm.

## 6. VALSE

⑥ = D

7

13

19

25

31

37

42

47

*Fine*

*D. C. al Fine*

This is Volume 5 of the New Complete Works for Guitar by Fernando Sor, containing opus numbers 33 to 43 for guitar solo, among them the Variations on a Scottish Theme op. 40.

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